

# THE RCM MAGAZINE



VOL 19 EASTER  
No 2 TERM 1923



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As the decoration of the surrounding arch of the War Memorial Tablet is not yet completed, the photograph is not being taken for this number.

# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R.C.M. UNION..*

*"The Letter killeth, but the Spirit giveth Life."*





## Editorial.

When the news of Mr. Adolph Borsdorf's death became known, a short time ago, it was with some curiosity that one remarked the general vagueness (in quite unexpected quarters) of people's knowledge of that distinguished artist's career. It made one wonder again at the seemingly fitful nature of the fame that comes to wind-instrument players—even to the most distinguished of them. We scan newspapers; but they are seldom named therein. They sit at the back of the orchestra, and (it would seem) are generally to be found only in the backgrounds of our memories; perhaps we too often take them for granted, as we do the organ-pipes above them at Queen's Hall. Maybe the horn, the oboe, the flute, the clarinet, the bassoon and others of their kind are not of the domestic-pet variety of instrument; singers, it may be conceded, have an advantage over them in the matter of dress. But we know perfectly well the essential worth of these instruments, and there need be nothing lacking in our sense of the dignity of calling of those whose art it is to play them superlatively well.

While it is true, of course, that the sphere of the Royal College in no sense defined the limits of Mr. Borsdorf's activities and reputation, Collegians had a special interest in one who was for many years on the teaching staff, and who, through that fact, was largely responsible for the musical upbringing of many fine horn-players. In remembering his success as a teacher—Aubrey Brain is, among others, witness to it—it is easy to go a step further and think again upon the part the R.C.M. has played as a training ground for very many wind-instrument players whose work, in the last twenty years or so, has done great service to orchestral playing in this country. It is not possible, even in respect of those who are of the College, to name here all the players who have contributed so much to the raising of the standard of the particular department of the orchestra with which they have been concerned. Sir Charles Stanford could tell us of them all, and with authority; but his modesty would not allow of our learning from him what wide benefits he himself conferred on most of the wind-instrumentalists who came under his guidance at the ensemble classes at the R.C.M. from time to time.

Disproportionately obsessed we may be by our sense of the importance of composers, singers, pianists and violinists, yet we cannot be seriously unaware of the brilliance of a Charles Draper as a clarinettist, and of such pupils of his as Haydn Draper and René Caprara; of D. S. Wood and the late Eli Hudson as flautists; of Leon Goossens, a prince among oboe-players; of the late W. James, whose bassoon playing was so exceptionally fine. We hope it cannot be said that we have to wait upon the death of one or other of them to be again made fitfully aware of their eminence and importance.

## Director's Address.

(APRIL 30TH, 1923.)

## ON BEING IN A HURRY.

As we grow older we sadly become aware that the years slip by us with alarming increase of pace. There may be two or three reasons for this; one due to the fact that as we go down the hill our pulses become feebler, and so everything seems to go the faster; or we may be more and more occupied with things, so that the time at our disposal gets less; or perhaps it may be that we have got so many things to think of and regret that we cannot keep pace with them. To me the terms go by with such velocity that I am almost constrained to believe the story of the two rival motorists, one of whom said that his car went so fast that the telegraph poles looked like palings, while the other claimed that the milestones looked like a cemetery. It is unlikely that either went quite so fast, nor do the days really go so fast; it is that we try to get, and do get, into them so much more than we used, so much more than even seemed possible only a few years ago, that we lose count of time, and the day is gone, as we say, before we can look round.

Every new invention seems first to be devoted to the saving of time, and yet we seem to get less of it every year; or to the annihilation of space so that we can transport ourselves with great rapidity anywhere and back again, almost as quick as thought, and yet we are tied to a spot. The result of it all is that we become more and more restless, more and more occupied, and less able to devote any time to quiet contemplation of things, which after all is the only means of gaining any stability or of creating any store of experience and of wisdom to draw upon. In fact we are constantly in danger of being in a hurry. We live in an age of hurrying, and everything with which we are brought into touch gives us the impression that its chief virtue is the pace at which it moves, and we feel impelled to move with it, to be affected by its pace.

By the word *hurry* we mean *undue haste*—the eagerness to get a thing done quickly, and not of necessity to be concerned with getting it done well. We must not confuse hurry with *pace*, for that implies a regular rate of movement, steady and calculable, something to be depended upon, which hurry is not.

We know that perpetual motion is the basis of the whole universe, without which there would be general disorder; but that is motion so regular and so perfect that it is calculable to the fraction of a second, and is entirely dependable. These motions take place in the infinities of space and leave us with the impression that all things that we see in



the heavens—the constellations, the planets, the nebulae—seem to be immutably fixed in relation to each other, and to be the symbols of an eternal stability. And yet everything is whizzing along at an incredible pace, and not only whizzing along but whizzing round other things (as is the solar system), with all things also swaying on their own axis. When we think for a moment of our little system controlled by the sun, and especially of that minute portion of it on which we live, and remember that not only is the earth spinning round on its own axis at 1,000 miles an hour, but that it is wobbling like a top and completing one gyration in 25,000 years, and that it is also moving round the sun at 19 miles a second, and further, that the whole system, sun and all, is part of a vast stream of systems all going at an incredible speed through space—you can't say in what direction because there can be no direction in space—one is reminded of the question Humboldt asked :—"How is it possible for these myriads of bodies rushing in what seems to be an inextricable maze not to collide with each other?" The answer is that their movements are all perfectly regular, their influence on each other permanent, their relative positions everlastingly determined. Occasionally something goes wrong, and some vast wandering body gets mixed up in the machinery, and some terrific combustion takes place and dissipates into nebulae a world in the making. But these collisions happen very rarely. The great motions are ordered to a fraction of time, and any break in the order involves disaster. So exact are they that everything we do is governed by them—or should be. Sailors' movements are entirely governed by calculations made three years ahead ; some of you get out your summer frocks for the heat that you *know* is coming ; all our watches are regulated by them—there is nothing capricious about them.

Pace in human affairs is a different matter from the stately progress of Space. In the heavenly systems there seem to be no jostling, no crowding, no excitements, no limitations, no fuss, and no hurry—for you can't call pace hurried that is carried out with everlasting persistence and regularity. But here, how different it is ! The old earth is a very fair size, and there should be plenty of room for us on it ; but we all go and collect in little bunches of anything from 50,000 to 8,000,000 for what we call companionship—mutual help and comfort—for economic and spiritual reasons ; and we spend our lives in getting in each other's way, treading on each other's toes, trying to get hold of each other's belongings, and generally behaving in an undignified but exciting way. We call this human progress, and are very proud of it. We know it is uncomfortable and unhealthy, we all know we would so much rather be alone in the



wilderness contemplating Nature in majestic loneliness ; but all say the same—give me city life, give me mankind in the mass, give me London. Mass attracts mass ; motions become ever hotter and more busy—irresistible forces draw us in, and we spend our lives in glorious and devastating activity. Look at Wembley ! There is a general desire to speed up everything ; to get everywhere and do everything and see everything and hear everything, in the shortest possible time, with the least possible trouble to ourselves. Thirty per cent. of the population use bicycles, 50 per cent. ride in buses or tubes, 15 per cent. ride in taxis, and 5 per cent. in their own motors. Now a great number of these ride in buses or tubes or on bicycles in order to get to and from their work as quickly as possible, that they may have the more time to spend in other ways ; and the number of things we can do increases every day. But the very efficiency and rapidity of the means of transport create a disposition to leave our movements to the last minute, and to rely on the rapidity and frequency of our trains and buses ; so that we begin to disregard the passing of time and to cut everything fine ; and then find that we are often late, or at least very pressed for time. But there is always at hand an excuse—that we were delayed by the train or bus, whereas it was our own delay entirely.

In old days, when walking was the general means of getting about, four or five miles was a reasonable journey, eight a decent one, and ten a good one. Nowadays most people live five or six miles outside London, and have forgotten what distance means because trains and buses buzz them in and out. Distance has come to be calculated only by the minutes we take to cover it. If any of you want to go from here to Piccadilly you gauge the distance purely by the bus time ; and when you come to walk it you find to your astonishment that it takes the best part of half an hour. To you it was only a twopenny bus ride. Perhaps the man who rides in the taxi, as he sees the threepences mounting up, does get a different idea of values as regards space and time.

We desire to *see* everything. Pictures are now in every paper as a short cut to reading, and a stimulus to curiosity. Every other person has a camera, and is much more concerned with getting good pictures than with studying the actual view to be taken ; they go about like ducks, snapping up worms and then sitting down to digest them.

People don't read books but see stories in moving pictures—it's so much more interesting, and so much quicker ! We all know the temptation to skip dull passages in books—but in the cinema they do nothing but skip ! There is a danger that it may eventually become unnecessary to use



our brains, only our eyes and ears ; and everything goes so fast that even these find the strain too great sometimes.

And now we are faced with a further short cut—development in broadcasting. Here we are put to no trouble and very little expense, for we can sit at home ; but we've got to hear what they give us—we can't choose except from among what they offer, and what stuff it is ! We have no freedom, any more than in the tube or the bus or the railway, we have to go the way they take us, and we can't get out unless they let us ! When the day arrives with an invention for broadcasting which will operate through every window, whether we like it or not, we shall have to get a license and an instrument to keep it out rather than to help it in ! We are indeed like squirrels in a cage, and the cage is spinning very rapidly.

What is the effect on us ? Or has it none ? We are always affected by the climate we live in, or by our environment ; if it is stimulating, the effect is good ; if enervating, slack ; if exciting, jumpy ; if mechanical—what ? If everything is brought to our doors and put into our hands we must guard against allowing our minds to become mechanical, and thinking that all we have to do is to press a button to get what we want. They say "Time saved is money saved"—but is it ? It all depends on what we do with the saved time. When we see everything going at such a pace round us, when we are "whirled into happiness," it can only be time saved when we are doing something ; and we have got to be awfully careful that we don't forget how to *think* and how to reason things out for ourselves. Restless in body in a very restless world, we must take care to get and to keep stability of mind. When we look round and see the streets full of machines, the air full of exploding sounds, the roads paved with the parts of disintegrated motors, smells of oil and petrol, smoke and gas everywhere, wires overhead, wires underground, aeroplanes humming, and over all wireless activities and broadcasting, it does seem a strange environment for placid thinking ; and it does make it all the harder for us to go plodding on at our little jobs. When things go so fast, it seems as if our own affairs went so slowly. With every indication of pace around us we feel that sometimes we don't get on fast enough ; amid all this movement we seem to stand still or to progress so slowly that we perhaps get disheartened.

The danger, then, of this age of ours is hurrying—making short cuts—trying to run before we can walk. We may run quite well for a bit, but, never having learned to walk, when we fall down, as we most certainly shall, we don't know how to pick ourselves up and start afresh, and at a proper pace.



It is hardly too much to say that making short cuts is one of the world's most congenial occupations at the present time. Owing to the increase in the amount and pace of traffic new roads are always being made—awkward corners are pared off, high hedges that obstructed the clear view cut down; tubes that used to run round London now run across it in all directions; the roads are made broader (and we know the place to which the broad road is said to lead!) At every point an A. A. man stands to tell you the shortest way to anywhere—anything for a clear run and no obstruction. It used to be the pace that kills, now it is the pace that tells. It seems ridiculous to think that not so many years ago bicyclists were fined for scorching! The pace is many times hotter nowadays. If we try short cuts in order to hurry on we shall never stay the course, for it is the going through the mill and submitting to the grinding that gives us the staying power. We cannot live on spurts nor on starts, only on a steady pace which denotes perfect functioning. There is no short cut to the trained mind of the trained artist. Short cuts to knowledge and efficiency, to save time, nearly always mean that something important has been left out. Either we think some steps are unnecessary to take, or we have got behindhand and leave them out in order to catch up. People who make an habit of catching up are generally out of breath, and people who are permanently out of breath are as good as dead. There are many people who buoy themselves up with the idea that they can always catch up if they get behind, and they live, therefore, dilatory lives and ineffective, finding every time that work done in a hurry is never half as good as that done at a steady pace.

The effective rate at which we can work is the pace at which we ought to work, and progress is dependent on it. Progress is the permanent gain made in any direction which gives us wider experience and greater resource; and it is bound up with thoroughness, and it is only possible when that particular ingredient is included. It is very difficult to prevent this scurrying mechanical contagion in which we live from spreading to the operations of the mind in the development of our abilities and the forming of our characters. Never in the history of the world has there been greater need of stability and thoroughness than now, nor has the danger of hurrying over the formative processes ever been greater. A half-baked brick lets the damp come through, an unseasoned beam brings the ceiling down, a stone badly quarried crumbles to pieces. Impatience to be out and about in the world is all very well, but it is most important to be well clothed, for it is a cold and trying place. It seems to young



minds ridiculous that anything should take a long time doing, and nowadays to spend years over preparation seems impossible. We think that to have passed a milestone or two is to be at the end of the journey, but there is no end to the journey by which we learn our job. It has always been true that the more haste the less speed, and that the longest way out is often the shortest way home.

In the deep recesses of the Fen country, midway between Cambridge and Ely, there is a house of refreshment called "Five miles from anywhere and no hurry." It is for this most attractive spot that my soul yearns, and thither before long I hope it may attain.

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### **The Bournemouth Memorial to Sir Hubert Parry.**

In the course of the Bournemouth Festival, a Memorial Tablet to Sir Hubert Parry was unveiled in the presence of a large and representative gathering of friends. The tablet bears the following inscription:—"In memory of Charles Hubert Hastings Parry, Bart., C.V.O., D.C.L., Mus.Doc., born in this town 27th February, 1848: a great musician, whose influence on British music will always be remembered."

The initial suggestion of a Memorial came from Sir Henry Hadow, and was carried out by the British Music Society. For many years past Sir Hubert had taken a warm interest in Bournemouth's music, and had often conducted at Sir Dan Godfrey's Concerts.

The tablet was unveiled by Sir Hugh Allen (one of Sir Hubert's close friends), and the affectionate eloquence of the address that he gave in the course of the ceremony will find a ready echo in the hearts of all Collegians who knew and loved that great and most human personality of whom he spoke. One or two of his sentences may be quoted here:—"Sir Hubert," he said, "spent his life for the betterment of music, for the lifting up of music, and for the well-being of the profession of music. . . . He was a great man, who stood head and shoulders above most men. In any walk of life he would have been great. . . . He carried the stimulus of sunshine wherever he went." Nothing truer than that last sentence has ever been said of Sir Hubert.

Sir Alexander Mackenzie and Sir Dan Godfrey also paid tribute to Sir Hubert's wide-minded enthusiasm for all great things.

The tablet is at present in the Camm Music Library, and it will probably be placed, ultimately, in the entrance of the Temple of Music which Bournemouth proposes to build.

## College Concerts.

Wednesday, January 24 (Chamber Music).

PHANTASY for Pianoforte and Viola, Op. 4—  
B. J. Dale  
Lento—Allegro—Andante espressivo—  
Allegro molto.

L. EILEEN PARKER, A.R.C.M.  
ANNE WOLFE, A.R.C.M.

SONG .. Rendi 'l sereno al ciglio (*Sosarme*)—  
Handel  
LINDA H. HARRIS.

PIANOFORTE SOLO—  
Poisons d'or .. .. Debussy  
CATHERINE T. O'DOHERTY.

SONGS—  
a. La Charmante Marguerite .. Old French  
(Arr. by A.L.)  
b. Care selve (*Atalanta*) .. Handel  
OLIVE M. HOWELLS.

VIOLIN SOLO .. Prelude and Gavotte .. Bach  
(From Sonata in E major for Violin alone)  
NINA JOEL (Associated Board Exhibitioner).

Tuesday, February 6 (Choral & Orchestral)

DANCES from the Opera "Prince Igor"—  
A. Borodine  
THE CHORAL CLASS.  
Conductor—THE DIRECTOR.

SUITE for Flute and Strings, in B minor .. Bach  
1. Overture. 4. Bourées I. and II.  
2. Rondo. 5. Polonaise.  
3. Sarabande. 6. Minuet.  
7. Badinerie.  
Solo Flute—BRUCE McLAY (Scholar).  
Conductors—STANFORD ROBINSON.  
GIDRON J. FAGAN.

Thursday, February 8 (Chamber Music).

QUARTET for Strings, in G minor, Op. 74, No. 3—  
Haydn  
1. Allegro.  
2. Largo assai.  
3. MINUETTO : Allegretto.  
4. FINALE : Allegro con brio.  
DAVID FREEDMAN.  
DOROTHY E. MACPHERSON.  
EDITH G. WINDSOR.  
URSULA M. LUKER (Exhibitioner).

ARIA .. Non più andrai (*Figaro*) .. Mozart  
GAVIN M. GORDON-BROWN.

ORGAN SOLO .. Fugue in G major,  
"The Wanderer" .. C. H. H. Parry  
PERCY G. SAUNDERS.

SONGS for Voice and Violin .. Cyril Dalmaine  
(Student)  
OLIVE M. HIND (Scholar).  
KENNETH M. SKEAPING, A.R.C.M.

VIOLONCELLO DUETS .. .. Popper  
1. Andante grazioso.  
2. Gavotte : Allegro vivace ma non troppo.  
3. Largo espressivo.  
4. SCHERZO : Quasi Presto.  
THIRLMA REISS-SMITH (Scholar).  
GETHYN WYKHAM-GEORGE (Scholar).

SONGS .. a. The lotus flower .. } Schumann  
b. He the best of all .. }  
JANET I. POWELL

TRIO for Pianoforte and Strings, in C major,  
Op. 87 .. Brahms  
1. Allegro.  
2. THEME AND VARIATIONS : Andante con moto.  
3. SCHERZO : Presto.  
4. FINALE : Allegro giocoso.

HILDA A. LEAMAN (Cape Exhibitioner).  
MARIE E. WILSON, A.R.C.M. (Morley Scholar).  
GENA A. MILNE.

Accompanists—  
JOYCE M. HERMAN.  
L. EILEEN PARKER, A.R.C.M.  
EVELYN WILLIS, A.R.C.M.  
(Associated Board Exhibitioner).

SYMPHONY in B minor ("Unfinished")—  
Schubert  
1. Allegro moderato. 2. Andante con moto.  
Conductor—ADRIAN C. BOULT.

CONCERTO No. 1, in E minor, Op. 11 .. Chopin  
1. Allegro maestoso. 2. ROMANZE : Larghetto.  
3. RONDO : Vivace.  
E. DORRÉN CLARK (Scholar).  
MAV GILSON (Scholar).  
Conductors—  
GORDON P. JACOB, A.R.C.M. (Foli Scholar).  
JOHN C. HITCH, A.R.C.M.  
ADRIAN C. BOULT.

SONGS .. Three Pastoral Songs .. R. Quilter  
(with accompaniment for Pianoforte, Violin  
and Violoncello)

DIANA LAMBERT (Heywood-Lonsdale Scholar).  
Accompaniment—  
MAIDA HOOKER, A.R.C.M.  
(Associated Board Exhibitioner).  
JOAN H. CARLILL, A.R.C.M.  
GENA A. MILNE.

PIANOFORTE SOLO—  
Etudes Symphoniques, Op. 13 .. Schumann  
HILDA A. LEAMAN (Cape Exhibitioner).

VOCAL QUARTET .. Madrigal .. G. Fauré  
MABEL W. RITCHIE (Exhibitioner).  
DORIS DUTSON, A.R.C.M. (Scholar).  
TREFOR JONES (Scholar).  
JAMES J. MCKINNELL.

Accompanists—  
JOHN N. ESCOMBE.  
C. IRENE SWEETLAND (Scholar).



*Friday, February 16 (Orchestral).*SYMPHONY in E flat, No. 3 (*Eroica*).. *Beethoven*

1. Allegro con brio.
2. MARCIA FUNEBRE: Adagio assai.
3. SCHERZO: Allegro vivace.
4. FINALE: Allegro molto.

CONCERTO for Pianoforte and Orchestra,  
in F minor, Op. 2 .. *Arensky*

1. Allegro maestoso.
2. Andante con moto.
3. SCHERZO-FINALE: Allegro molto ;  
Tranquillo ; Animato.

ALEXIA RICHARDS.

SONG .. Arise, ye subterranean winds.. *Purcell*

EDWARD G. HUGHES.

*Thursday, February 22 (Chamber Music).*PIANOFORTE SOLO —  
32 Variations, in C minor .. *Beethoven*

LENA TRAUB (Cape Exhibitioner).

SONGS .. a. Sea Sorrow .. *Arr. by*

Marjorie Kennedy Fraser

b. Love went a-riding .. *F. Bridge*

NAN SINCLAIR.

SONATA for Pianoforte and Violoncello,  
in F major, Op. 99 .. *Brahms*

1. Allegro vivace.
2. Adagio affettuoso.
3. Allegro passionato.
4. Allegro molto.

HENRY BRONKHORST (Exhibitioner).

IDA F. M. STARKIE (Scholar).

## VOCAL DUETS—

- a. The sisters .. .. }
- b. Love hath not departed .. .. }
- c. Envoys of love .. .. }

L. MARJORIE BRAL.

C. THOMPSON SMITH.

*Wednesday, February 28 (Chamber Music).*TRIO for Pianoforte, Violin and Violoncello,  
in D minor .. *J. A. Byfield*  
(Scholar)

1. Allegretto.
2. Andante tranquillo.
3. FINALE: Agitato.

JACK A. BYFIELD (Scholar).

LEILA D. HERMITAGE (Exhibitioner).

GETHYN WYKEHAM-GEORGE (Scholar).

## SONGS .. a. When we two parted .. .. }

b. When lovers meet again .. .. }

DOROTHY ELLIS-BROWNE

(Associated Board Exhibitioner).

VIOLIN SOLO .. Adagio and Fugue .. *Bach*  
(From Sonata in A minor, for Violin alone)

JOAN H. CARLILL, A.R.C.M.

LOVE SONGS (Waltzes), 2nd Set, Op. 65,  
for Four Voices and Pianoforte Duet.. *Brahms*

M. DOROTHY AUGOOD.

DORIS E. OWENS.

HORACE F. CURTIS.

JAMES J. MCKINNELL.

EVELYN W. WILLIS, A.R.C.M.

(Associated Board Exhibitioner).

C. IRENE SWEETLAND (Scholar).

SUITE .. .. *William Byrd*  
(1543—1623)

1. The Earle of Oxford's Marche.
2. Pavana.
3. Jhon come kisse me now.
4. The Mayden's Song.
5. Wolsey's Wilde.
6. The Bells.

Selected from the Fitzwilliam Virginal Book and  
transcribed for Full Orchestra by

GORDON JACOB, A.R.C.M. (Foli Scholar).

Conductor—ADRIAN C. BOULT.

QUARTET for Strings, in E flat, Op. 74—  
*Beethoven*

1. Poco Adagio ; Allegro.
2. Adagio ma non troppo.
3. Presto ; Più presto quasi prestissimo ;  
leading to —
4. Allegretto con variazioni ; un poco più vivace.

MARIE E. WILSON, A.R.C.M. (Morley Scholar).

M. JEAN LE FEVRE, A.R.C.M.

(Associated Board Exhibitioner).

MURIEL M. HART

(Associated Board Exhibitioner).

IDA F. M. STARKIE (Scholar).

## Accompanists—

HILDA A. LEAMAN (Cape Exhibitioner).

JOYCE M. HERMAN.

## PIANOFORTE SOLOS—

- a. Novelette in F major, Op. 21, No. 1 .. *Schumann*
- b. Characteristic Sketch, No. 2, in G minor—

ELISABETH AVRLING,  
*Mendelssohn*SONGS .. a. Allerseelen .. .. *R. Strauss*b. Das Mädchen spricht .. .. *Brahms*

KATHARINE A. CHRISTIE.

PHANTASIE TRIO for Pianoforte, Violin  
and Violoncello .. *Frank Bridge*

DOROTHY M. ANSELL, A.R.C.M.

MARY ROSS (Exhibitioner).

MARY J. MURPHY (Liverpool Scholar).

## Accompanists—

NEVILLE G. SMITH, A.R.C.M.

JOYCE M. HERMAN.

*Thursday, March 8 (Chamber Music).*

QUINTET for Clarinet and Strings,  
in A major (K. 581) .. *Mozart*  
1. Allegro. 2. Larghetto. 3. Menuetto.  
4. Allegretto con Variazioni.

FREDERICK THURSTON (Scholar).  
MICHAEL H. WILSON.  
KENNETH SKRAPING, A.R.C.M.  
ANNE WOLFE, A.R.C.M.  
GENA A. MILNE.

SONGS .. .. *Edmund Rubbra*  
(Scholar)

a. Cradle Song (with Pianoforte accompaniment)  
b. The Mystery (Unaccompanied)  
c. Rosa Mundi (with accompaniment of two Violins)

M. DOROTHY AUGOOD.

Accompaniment—  
EDMUND RUBBRA (Scholar).  
KENNETH SKRAPING, A.R.C.M.  
MICHAEL H. WILSON.

VIOLONCELLO SOLO .. *Elegy* .. *Fauré*  
MAURICE H. HARDY.

*Thursday, March 15 (Chamber Music).*

QUARTET for Strings, in A minor, Op. 29—  
*Schubert*  
1. Allegro ma non troppo. 2. Andante.  
3. MENUETTO: Allegretto. 4. Allegro moderato.

AUDREY M. FORD (Scholar).  
DOROTHY EVERITT (Exhibitioner).  
ANNE WOLFE, A.R.C.M.  
IDA F. M. STANKIE (Scholar).

SONGS .. Four Herrick Songs .. *Douglas Stewart*  
(Student)

a. To Violets  
b. Upon a maid  
c. To Electra  
d. The four sweet months

LEONARD A. WILLMORE (Scholar).

SONATA for Pianoforte and Violin, in E minor—  
*E. Elgar*  
1. Allegro. 2. ROMANCE: Andante.  
3. Allegro non troppo.

ELSIE B. THORNTON (Scholar).  
THOMAS J. JONES (Scholar).

SONGS .. a. The Spirit of Spring }  
b. The Blackbird .. } *C. H. H. Parry*  
ANNETTE BLACKWELL.

*Wednesday, March 21 (Small Orchestral)*

OVERTURE .. *Leonore, No. 3* .. *Beethoven*  
Conductor—STUDENT B. GUBBINGS.

CONCERTO for Pianoforte and Orchestra,  
in F minor .. *Bach*  
1. Allegro moderato. 2. Largo. 3. Presto.

ALAN E. DICKINSON.  
Conductor—ADRIAN C. BOULT.

SYMPHONY in E flat (K. 543) .. .. *Mozart*

1. Adagio; Allegro. 2. Andante con moto.  
3. MENUETTO: Allegro. 4. FINALE: Allegro.

Conductor—ADRIAN C. BOULT.

SONGS .. a. Come, Phillis .. .. *John Ford*  
(Arr. by F. Keel)  
b. Spaces .. .. *Jeffrey Mark*  
(Student)

GEORGE HISCOCK.

QUINTET for Strings, in C major, Op. 163—

1. Allegro ma non troppo. 2. Adagio. *Schubert*  
3. SCHERZO: Presto. 4. Allegretto.

JEAN LE FEVRE, A.R.C.M.  
(Associated Board Exhibitioner).

LENA H. MASON (Scholar).

JOYCE H. COOK (Exhibitioner).

BETTY M. MOIR.

CONSTANCE MARCHANT (Bristol Scholar).

Accompanists—

DOROTHY J. HARDY.

EILEEN PARKER, A.R.C.M.

PIANOFORTE SOLO—

Rhapsody, in B minor .. *Brahms*

S. ANGUS MORRISON (Scholar).

SONG .. .. *Air de Lia* .. .. *Debussy*

MARY J. SCOTT.

VOCAL QUARTETS—

Nursery Rhymes, 2nd Set .. *H. Walford Davies*

VIVIENNE C. CHATTERTON (Scholar).

CONSTANCE E. TAYLOR (Wilson Scholar).

TREFOR JONES (Scholar).

D. KEITH FALKNER (Exhibitioner).

Accompanists—

DOUGLAS M. STEWART.

JOYCE M. HERMAN.

SYMPHONIC VARIATIONS for Pianoforte  
and Orchestra, in F sharp minor .. *César Franck*

ELSIE B. THORNTON (Scholar).

Conductor—ADRIAN C. BOULT.

SUITE for Orchestra .. *The Wasps (Aristophanes)*—  
*R. Vaughan Williams*

1. Overture. 2. Entr'acte.  
3. "The March Past of the Kitchen Implements."  
4. Entr'acte. 5. Ballet and Final Tableau.

Conductors—

1. GUY D. H. WARRACK.

2 & 3. ADRIAN C. BOULT.

4 & 5. STANFORD ROBINSON.



Tuesday, March 27 (Orchestral).

OVERTURE .. Leonora, No. 2 .. *Beethoven*

CONCERTO for Pianoforte and Orchestra, No. 4,  
in G major, Op. 58 .. *Beethoven*

1. Allegro moderato. 2. Andante con moto.
3. RONDO: Vivace.

HAROLD RUTLAND (Exhibitioner).

CONCERTO for Violin and Orchestra,  
in A minor, Op. 53 .. *Devonik*  
1. Allegro ma non troppo; Adagio ma non troppo.  
2. FINALE: Allegro giocoso, ma non troppo.

LORIS BLOFIELD (Gowland-Harrison Scholar).

SYMPHONIC FRAGMENT (No. 2), from  
Ballet Suite, "Daphnis and Chloë" .. *M. Ravel*  
a. Lever du jour.  
b. Pantomime.  
c. Danse générale.

Conductor—DR. ADRIAN C. BOULT.

#### INFORMAL CONCERTS.

There have been several features of interest in connection with the Informal Concerts; on January 31st, the first movement of a Trio for Pianoforte and Strings, by J. A. BYFIELD (Scholar), was played by the COMPOSER, LEILA HERMITAGE and GETHYN WYKEHAM-GEORGE; on February 14th, a group of songs by KATHLEEN GILLIAT (Student) was sung by ALICE NIXON, and a Menuet for String Quartet, by ALAN DICKINSON (Student), was played; while on March 7th three student-composers were represented—ROSE DREVER, by three songs, GIDEON J. FAGAN, by a Solo for Violoncello, and HAROLD FITCH, whose Quartet for Clarinet and Strings in A minor made a very successful finish to the Concert.

An interesting new departure took place on March 12th, when the Queen Alexandra's House Orchestra, conducted by MICHAEL H. WILSON, furnished the programme. It seems well that the entire programme of so excellent an experiment should be given; it was as follows:—

SYMPHONY, in B minor (unfinished) .. .. . *Schubert*

1. Allegro moderato. 2. Andante con moto.

VIOLONCELLO SOLO .. Kol Nidrei .. .. *Max Bruch*

MARY J. MURPHY.

CONCERTO for Pianoforte and Orchestra, in D minor .. .. *Bach*

1. Allegro. 2. Adagio. 3. Allegro.

EVELYN W. WILLIS.

SONG .. .. "Non so piu" (*Figaro*) .. .. *Mozart*

CECIL R. BROWN.

WALTZES .. .. Wein, Weib und Gesang .. .. *Johann Strauss*

QUEEN ALEXANDRA'S HOUSE ORCHESTRA.

Conductor—MICHAEL H. WILSON.

#### COLLEGE RECITALS.

Among the most interesting and valuable events in connection with Concerts have been the Recitals given at intervals during the term by various pupils. The first was to have been given by Angus Morrison, but, as he was prevented by illness, the series was happily inaugurated by his teacher, Mr. HAROLD SAMUEL, who gave a Bach Recital on February 21st. This

was followed by Recitals on March 6th and 12th by EVELYN TYSON and EILEEN PARKER respectively, while on March 28th KENNETH SKEAPING and NORMAN GREENWOOD combined to give a programme of music for Pianoforte and Violin. It is difficult to speak too highly of the value of such Recitals. The whole responsibility, including the choice and balance of the programme—a matter of the greatest importance to young Soloists—devolves on the Recital giver, and the result so far has amply justified the experiment. It looks as if the Recitals were going to fulfil the purpose of their existence, namely “to give the opportunity of a trial run, so to speak, to Students about to embark on a professional career.” The audiences should be numerous, and also critical, in order that the Recitals may be really valuable to the performers, as a test; to say nothing of the advantage to the hearers of such opportunities of listening “with the understanding also.”

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### On Philistines—with Special Reference to the Public School Variety.

During our time at the R.C.M. most of us live a sheltered life. Good music is our permanent work and interest; we talk musical “shop” with our intimates; we spend much of our leisure in hearing first-class work—in short, we breathe a rarefied air.

Afterwards, save for the very few for whom the fates will it otherwise, what a difference! The chilling blasts of indifference, the stings of uninformed criticism, may well seem enough to daunt the least sensitive. And an insensitive musician is a contradiction in terms. The young enthusiast goes forth endowed with abundant temperament and armed with high technical competence, to find that his neighbours prefer “The Kitten on the Keys” or a tea-shop song, to Bach or Bliss. What then? Often he is economically compelled to give way to the Philistines, and gradually, for all practical purposes to become one of them; sometimes he will hold to his convictions and risk the consequences; again, he may attempt a more or less successful compromise.

If he finds himself in like case with the writer, responsible for the encouragement of musical taste in a boys’ school, the position is difficult, but intensely interesting; and a short survey of some of its conditions may be of a little service to those who think of undertaking this type of work. Girls’ schools are excluded, for in most of them music of a respectable standard has long enjoyed an established position; and the task there is, if not always easy, at any rate easier than among boys.



In boys' schools music does not loom very large on the horizon—naturally so, for it has to compete with many out-of-school interests to which, in the nature of the case, the average boy responds far more readily. The *average* boy is the important one for our purpose: boys with a decided musical bent, and the completely unmusical, may be left out of account. The one class presents little difficulty, and there will rarely be time to attend to the other.

To-day the average boy is mainly interested in two things—Games and Machinery. In Games he has always been interested, quite naturally and rightly. Possibly he talks too much about them, and is sometimes encouraged to do so by those of his elders for whom they seem to fill almost the entire mental field. But the gradual admission of Lawn Tennis and Golf into the select company of Cricket and Football has its advantages. It adds variety to life, and anything that tends to enlarge a circle of interests is of some educational value.

A generation ago the schoolboy's interest in Machinery rarely extended beyond the "push-bike" and railway locomotive. Nowadays—but there is no need to state what everybody knows: he recognises the make of a motor-car by the purr of its engine, and generally knows more than a little of wireless technique. As you cannot get a quart into a pint pot, and as there are only 24 hours in the day, something has to make room for this new interest.

Another contrivance which belongs to the present generation is the Gramophone, and the appalling quantity of non-musical rubbish which it can be made to emit. But it is a double-edged weapon; rightly used, of course, it can be a powerful engine for good. Moreover, the most unlikely people will often be found to possess, and to play frequently, really good music. One point in the machine's favour seems to have escaped its panegyrists: it tends to concentrate attention on the music rather than on the performer—a very great advantage from the teacher's point of view.

Every age has had its musical rubbish, but few ages can have produced the present abundance of the class whose representatives are Revues, Royalty Ballads, and Jazz Dances. Here we find an enormous difference between the lot of the last generation and that of the present. The range of musical experience now available is vastly greater than in former days. Music of every grade can be heard in profusion; but formerly the good was as certainly in the majority as it is in the minority to-day. In early youth, for instance, the writer was on terms of intimate

familiarity with the works of (Gilbert and) Sullivan, his debt to whom he will never forget. When he left home for school, however, he was not allowed to take them with him: they were to be his holiday recreation, while Beethoven, Chopin and, later, Bach were to be his musical sustenance in term-time. Nowadays a Director of Music would have good cause to rejoice if nothing worse than Gilbert and Sullivan was available at school. The Revue-Jazz-Ballad types, excluded of course from the Music School, make the School Grounds re-echo at every spare moment.

Of the decline and fall of Light Opera, through Musical Comedy (a double misnomer) to Revue, nothing need be said. Coupled with it, the American Invasion has produced a product which makes one sometimes wonder whether the world is sane. The Royalty Ballad adds to the complexity of a music-teacher's life by its persistent obscuring of the line dividing sentiment from sentimentality.

A word on Schoolmasters. We have to remember that the majority of these have been, musically, unfortunate in their upbringing without being in any way conscious of the fact. But the teacher will be as amazed at the breadth of view in some cases as at its narrowness in others. Masters who cannot tell one note from another will give the keenest co-operation, simply because of a conviction that music is educationally as valuable as any other form of beauty. Masters who assert emphatically that they are very fond of music, and do all they can to encourage it, show themselves heartbreaking obstructionists, simply because of their ignorance of music in the musician's sense of the word.

And there is, as usual, another side to the question, and it concerns Goliath Senior and Junior alike. It is too easy to forget that "sentimentality is the name we give to other people's sentiment"; and the implication is of capital importance in any attempt to help æsthetic taste to raise itself.

Each one whose lines lie in similar places to the writer's will find his own solutions to the problems confronting him. At times the enthusiast will inevitably ask himself "Is it worth while? Cannot I spend my time more profitably in preaching to the converted, instead of to people who must regard me as the habitually, and contentedly, unwashed regard an apostle of cleanliness?" But if he believes that the development of the musical sense contributes to the sum of human happiness, there will be no doubt as to the answer.

F. H. SHERA.

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## The Royal Collegian Abroad.

### LONDON.

Sir HUGH ALLEN conducted a performance of the Beethoven Mass in D, and Dr. Vaughan Williams' "Toward the Unknown Region," at a Concert at the Albert Hall (March 14th), given by the Oxford Bach Choir and Cambridge University Musical Society. Dr. CYRIL ROTHAM conducted his work, "Brown Earth," at the same Concert; and Mr. ARCHIBALD WINTER was one of the soloists.

Miss EVELYN TYSON gave her first Pianoforte Recital at Wigmore Hall, on March 16th, at which the compositions performed included a new "Hornpipe," by EDMUND RUBBRA, and works by Mozart, Bach, Beethoven, Chopin, Frank Bridge, Bax, and Debussy.

Mr. HAROLD SAMUEL gave a special Bach Recital at the R.C.M., on Wednesday, February 21st. He played the G minor Toccata, the B flat Partita, a group from the "48," and the E major French Suite.

The FFORMBY TRIO, of which Miss BEATRICE FFORMBY is the violinist, and Mr. R. Purcell Jones the violoncellist, gave a Concert at the Wigmore Hall, on 20th March. In their programme were Trios by Brahms (in C major), Hurlstone (in G), and Two Spanish Dances by Arbos.

Miss MARY CONGREVE and Miss ELSIE RATCLIFFE gave a Vocal and Pianoforte Recital at Æolian Hall, on 1st March. Miss Congreve sang songs by Brahms, Tschaiakowsky, Schumann, Frank Bridge and others; Miss Ratcliffe played Debussy's "Images," and two of Scarlatti's Sonatas, among other works.

Dr. W. G. ALCOCK, Dr. HENRY LEY, Mr. G. THALBEN BALL and Mr. E. T. COOK are among the distinguished organists who have given Recitals during the early part of this year on the new organ at Westminster Cathedral.

Miss GLADYS MOGER at her Recital at Æolian Hall, on 13th April, sang new songs by Armstrong Gibbs, G. O'Connor Morris, Arthur Bliss, and Herbert Howells.

At the Queen's Hall Symphony Concert (10th March), Mr. ARTHUR BLISS conducted the first public performance in London of his "Colour" Symphony.

Mr. G. THALBEN BALL and Mr. HAROLD DARKE have continued their weekly Organ Recitals at the Temple Church (Thursdays) and St. Michael's, Cornhill (Mondays), respectively.

On March 13th, a Lecture was delivered before The Musical Association by Mr. ARTHUR BLISS on "Some Aspects of Modern Music."

A delightful Chamber Music Invitation Concert and "At Home" was given at Leighton House on February 2nd, when the hosts, Messrs. KENNETH SKEAPING, BERNARD SHORE, and ANGUS MORRISON played a most interesting programme. It included Mozart's Pianoforte Trio in E flat; Bach's Sonata in E major, for Pianoforte and Violin; Pianoforte Solos by Albeniz, "L'Evocation" and "El Puerto"; Passacaglia for Violin and Viola by Handel-Halvorsen; and Brahms's Sonata in E flat, for Pianoforte and Viola.

At the Queen's Hall, on 7th April, the Wolverhampton Choral Society gave the first London performance of Dr. VAUGHAN WILLIAMS' Mass in G minor. (The work was also done during Easter week at Westminster Cathedral.) At the same concert a new short choral work by Mr. ARMSTRONG GIBBS was also heard. At this Concert the following Collegians took part as soloists:—Miss CONSTANCE TAYLOR, Mr. ARCHIBALD WINTER, Mr. OWEN BRYNGWYN, Mr. PIERRE TAS, Miss MARIE WILSON and Mr. WALTER HINCHCLIFFE.

At the GOOSSENS CHAMBER CONCERTS, works by EUGENE GOOSSENS, JOHN IRELAND and ARTHUR BLISS have been performed. The first two, and Miss KATHLEEN LONG, have been among the soloists.

Miss KATHLEEN MCQUITTY gave two Pianoforte Recitals at Æolian Hall on February 21st and March 9th. The programme of the second included a Bach Schumann group, a Chopin group, and Grieg's "Ballade."

Miss EVELYN WILLIS gave a Pianoforte Recital at Wigmore Hall on January 31st.

For the League of Arts series of free Concerts in the Lecture Theatre of the Victoria and Albert Museum, Mr. HAROLD SAMUEL gave two Recitals in March. At the first he played English Music, old and new; at the second, Bach, exclusively.

The TAS QUARTET (Mr. Pierre Tas, Miss Anne Wolfe, Miss Marie Wilson, and Mr. Walker Britton) gave a Concert at the Steinway Hall, on April 17th, in conjunction with Miss Ursula Greville and Mr. Maurice Jacobson. The programme included Boughton's "Symbol Songs" with String Quartet accompaniment, and the first performance of E. S. Kelley's Pianoforte Quartet, Op. 20.

The BACH CHOIR (now conducted by Dr. Vaughan Williams) gave a series of seven performances of Bach's St. Matthew Passion, in some of which the following Collegians took part:—Miss MURIEL MARSHALL, Miss MILICENT RUSSELL, Mr. STUART ROBERTSON and Mr. ARCHIBALD WINTER, the last of whom was on two or three occasions responsible for the whole of the important and exacting music of the Evangelist's part.

At the performance of Sir Walford Davies' "Everyman," by the Alexandra Palace Choral Society, Miss MILICENT RUSSELL sang the part of "Knowledge," and she also sang the Alto Solos in the performance of Bach's "Christmas Oratorio" at St. Anne's, Soho, in January.

#### IN THE PROVINCES.

##### BOURNEMOUTH.

At the recent Bournemouth Festival, Sir HUGH ALLEN conducted a performance of Parry's "Blest Pair of Sirens," "Symphonic Variations," and some movements from "An English Suite for Strings," at a Concert following the ceremony of the unveiling of a memorial to Sir Hubert in the Camm Library, Bournemouth.

In the Festival many Collegians took part. Mr. EUGENE GOOSSENS conducted his "Sinfonietta"; Mr. BLISS, his Piano Concerto; Mr. E. J. MOERAN, his "Symphonic Rhapsody"; Mr. DUNHILL, his new "Symphony" (the first performance in England); Mr. HERBERT HOWELLS, his "Procession," and other pieces; Dr. VAUGHAN WILLIAMS' "London Symphony" and "Tallis Phantasy" were done; and Mr. ARMSTRONG GIBBS' "A Vision of Night," and works by Mr. HOLST.

On February 26th, at a Concert organised by Mr. Hamilton Law (Director of the Bournemouth Conservatoire of Music) for the performance of works by Bournemouth Composers, Miss RACHAEL MACANDREW played Pianoforte Solos of her own composition.

##### CAMBRIDGE.

Mr. BERNHARD ORD has been made a Fellow of King's College, Cambridge. His many College friends herewith offer him their most hearty congratulations on the distinction.

##### BATH.

Mr. FREDERICK THURSTON appeared as clarinettist at a Concert devoted to works by Mr. HERBERT HOWELLS, at the Pump Room, in March.

##### BIRMINGHAM.

Mr. MICHAEL WILSON conducted Parry's "An English Suite for Strings," and Holst's "Beni Mora" Suite at a recent Sunday Orchestral Concert in Birmingham.

##### CHELTHENHAM.

Mr. LEO DAWES is now a Director of Municipal Music in Cheltenham.

##### DARLINGTON.

At the fourth Concert of the Darlington Chamber Music Society, the Beatrice Hewitt Piano Quartet performed Mr. ALFRED WALL'S Piano Quartet in C minor.



**DORKING.**

At the Dorking Festival, which was held in April, the conductor being Dr. R. Vaughan-Williams, Miss MILLICENT RUSSELL and Mr. STUART ROBERTSON took part.

Mrs. ELIZABETH NICHOLL gave Vocal Recitals at Manchester on 23rd January and 21st February; and at Southsea on 11th January. She also gave a Recital in London on 11th April.

**GUILDFORD.**

On February 21st one of the Orchestral Concerts conducted by Capt. CLAUD POWELL was arranged and given in honour of Sir CHARLES STANFORD's work as composer and teacher, and an illuminated Address was presented to him in which the following words occurred: "In salutation of a scholar who is no pedant, but joins a loyalty to the past with a welcome of all that is sane and fruitful in the present . . . ." The programme included the Irish Rhapsody No. 4, Symphony No. 6 in E flat, and "Songs of the Sea" sung by Mr. PLUNKETT GREENE. The Hall was crowded and the audience showed unbounded enthusiasm.

**MISCELLANEOUS.**

Mr. ARTHUR BLISS sailed on April 21st for America. He has gone to make his home in California. Widely known by his compositions, the College knew him as a Conductor too. He has been teaching a Conducting Class at the R.C.M. for about three years, and will be very much missed from it. Into his new sphere of activities he carries with him the liveliest good wishes of all who knew him, in and out of the R.C.M.

Mr. GUSTAV HOLST has gone to America to conduct a performance of his "Hymn of Jesus" at Ann Arbor. He will return to England in July.

**WINNIPEG.**

Mr. ARTHUR EGERTON has been giving a series of Organ Recitals in All Saints' Church, Broadway, Winnipeg, with (in some cases) preliminary lectures, dealing with the music to be played. The programmes covered a wide range, and included works by Paumann (1410), Loeillet (1653), Byrd, Bach, Karg Elert, Parry, Stanford, Howells, and Debussy.

**OTTAWA.**

Madame SOLLY writes from Canada giving very interesting impressions of music in Ottawa, of which city she says:—"Its musical activities are many and varied. There are two or three Societies working to promote music of the highest order. . . . One is the Morning Music Club, which meets from 11 a.m. to 12.15, for which the London String Quartet was to have played, but for the illness of Mr. Levey." Madame Solly played a programme of English music at a Concert given by this Club, which included some of her own compositions. Another is the Palestrina Choir, which she heard in Motets by Palestrina and Vittoria, and Bach's Christmas Oratorio; there are also local Orchestras. The Flonzaley Quartet played there in the winter, and their programme included works by Goossens and Bax, which were evidently much appreciated, even to the extent of encores being demanded and given, an unusual occurrence at a Chamber Concert. This Quartet and the Palestrina Choir had to give their Concerts at 11 p.m. in a Music Hall, after the ordinary Music Hall performance!

**MARRIAGES.**

**SONS—JOSLIN.** On April 9th, Mr. Maurice SONS to Miss G. Joslin.

**FRASER—IREDALE.** On April 11th, Mr. Robert Fraser to Miss Esmé Iredale.

**THOMPSON—HOUGHTON.** On April 30th, Mr. Brian Traill Thompson to Miss Doris Houghton.

## Adolphe F. Borsdorf. 1854 — 1923.

It is with very great regret we have to record the death of Mr. Borsdorf, who, for 30 years, was Professor of the French Horn, both at the Royal College and Royal Academy of Music.

His comparatively sudden death, on April 15th, at the age of 68, leaves a sad gap in the ranks of his fellow musical contemporaries, and is regretted by all; more especially, perhaps, by the many pupils who have benefited by his wonderful abilities as a teacher.

Born in 1854 at the little village of Dittmamsdorf, near Dresden, he devoted himself to music from earliest childhood. It was, however, as a Violinist that he won his first laurels, by gaining a seven years' Scholarship at the Conservatoire in Dresden. He took as a second study the French Horn. It was during a performance of the Beethoven Septet, in which the young Borsdorf played the Horn part, that his Professor first noticed his remarkable aptitude for the wind instrument, and persuaded the governing authorities to have the Scholarship reversed to permit him to make the French Horn his premier study.

At the age of 25 he came to England, the country he eventually adopted as his own.

His first engagement was with the Stage Band at Covent Garden, but this rather humble position merely served as a stepping stone to his ultimate achievement. He was one of the founders of the London Symphony Orchestra, and it was in this Orchestra that he, until recent years, held the important position of principal Horn.

At the height of his artistic ability he won full mead of praise from the greatest conductors and the most critical musical enthusiasts, for his interpretation of the exacting Horn parts in the great classics.

His association with Joachim in Chamber Music, more especially in the Brahms Horn Trio, was an outstanding memory, and is referred to by all lovers of the Art.

As a man his most salient characteristic was an unflagging enthusiasm. His sympathetic understanding of the individual, his keenness at all times to help the younger generation, endeared him to us all.

As an artist he was a living example of the power of personality and perseverance.

F. PROBYN.

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## The Perfect School.

There was once a perfectly equipped school in which there were seven classes, seven being a perfect number. In each class there were seven children: there were seven teachers, one to each class, and the children entered the school at the age of seven years. The school life of a child was exactly seven years, so that seven children were turned out into the world at the age of fourteen having completed their elementary education. In the first class only there were always eight children so that the total number of scholars in the school at any one time was exactly fifty.



The syllabus of this school consisted of the alphabet. The first class learned the alphabet straight forward : the second class learned the alphabet backwards : the third class said it from end to end, thus AZBYCXD : the fourth class reversed the process and said it from the middle outwards : while the remaining classes performed evolutions with the alphabet too hard to be understood by any who had not been through the preliminary course of instruction in the first four classes.

In spare moments, and when the teachers were resting, the scholars spent their time in thinking and discussing how it came about that though there were always eight children in the first class, only seven left the school at the end of each year ; but as they never did " sums " in that school they were never able to make it out and so it happened that although each of the classes was engaged in a different task, a common topic, albeit only a trifle, occupied the minds of the whole community, and no child ever wearied of discussing the knotty problem.

All the classes sang the alphabet to an infinite variety of tunes and with an infinite variety of expression so that at the Annual School Concert and Distribution of Illuminated Alphabets the guests were frequently moved to tears by the soulful rendering of the A.B.C. by the senior classes. The music formed a bond which bound all the members of that institution in an extraordinary way which nobody outside ever fathomed, and no life could have been more harmonious or crowded with diligent application and industry ; all were keen and persevering, healthy and cheerful—but at the end of the school course all that the scholars were able to say was *the Alphabet !*

Now this is not a moral story, though it is admittedly a very silly one, and its object is not to prove that it is right or wrong to put all one's eggs in one basket ; our grandparents settled that ages ago. And it is not an attempt to prove that people can learn to do everything well by learning to do one thing perfectly. Most certainly it is not an argument for or against multiplication of studies ; and it is not a hit at the present system of elementary education by which nobody learns everything badly ; nor is it intended to prove that perfect equipment is a delusion and a snare or, on the contrary, essential to scholastic perfection. Indeed it is not intended to prove anything at all, which is really rather provoking, though it is as plain as can be that no equipment is perfect unless it achieves the object for which it was created, and equally obvious that until we know what really was the object of this ridiculous school we cannot say how successful it was. At all events fifty happy children were always spending seven happy years, and no doubt that was something of an achievement.

Still there is evidently more in the story than meets the eye, and that at least would be true of the school if the whole thing were not an invention ; and an invention it must be for there is only one perfectly equipped school and that is the School of Life—but anyone who looks into the matter carefully will find that Life runs in cycles of seven years and all that is ever learned in it is *the Alphabet !*

A. AITKEN CRAWSHAW.

## William Byrd

1542 - 1623.

*"The most assured friend to all that love or learne Musicke."*

¶ Reason briefly set downe by th' author,  
to perfwade eueryone to learne to finge.

**F**irst, it is a Knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

2 **T**he exercife of finging is delightfull to Nature & good to preferue the health of Man.

3 It doth strengthen all parts of the brest, and doth open the pipes.

4 It is a fingular good remedie for a stutting & stamering in the speech.

5 It is the best meanes to procure a perfect pronounciation, & to make a good Orator.

6 It is the onely way to know where Nature hath bestowed the benefit of a good voyce : which giuft is fo rare, as there is not one among a thousand, that hath it : and in many, that excellent giuft is loft, because they want art to expresse Nature.

7 There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well fortified and ordered.

8 The better the voyce is, the meeter it is to honour and ferue God there-with : and the voyce of man is chiefly to bee employed to that ende.

*Omnes spiritus laudet Dominum.*

Since finging is fo good a thing,  
I wifh all men would learne to finge.

[These Reasones are prefixed to the "Pfalmes, Sonets,  
& Songs of sadnes and pietie." Published 1588.]

## The R.C.M. Union.

### Annual General Meeting.

The social aspects of the Annual General Meeting, on January 18th, were touched upon in the last issue of the MAGAZINE. It remains now to speak of the Business Meeting, at which the Minutes, Report and Audited Accounts were read, and adopted, and a statement was made by Dr. Emily Daymond on the Loan Fund, which showed that it was in an active and satisfactory condition. The Hon. Officers of the Union were re-elected.

Three Members retired from the "Past Pupils and Others" Division of the General Committee, viz., Mr. Claude Aveling, Dr. W. H. Harris and Mrs. H. Stansfeld Prior. The last-named was not eligible for re-election,



having served for six years consecutively. Mr. Claude Aveling was re-elected, and Miss Kathleen Long and Mr. Arthur Benjamin elected to fill these vacancies. Miss Nancy Wolfe was elected to fill the vacancy in the Present Pupils' Division of the General Committee, caused by Miss Helen T. Young having left College. The new scheme for Lectures in connection with the Union was discussed, and approved.

#### Lectures.

The new scheme was inaugurated under the happiest conditions on March 16th, when Mr. Walter de la Mare delivered a lecture in the Parry Room on "Craftsmanship in Poetry." In this the Union enjoyed a great and enviable privilege. Mr. de la Mare holds a unique position among English poets, and no one living can speak with more authority or charm upon poetry. A debt of the profoundest gratitude is due to him from the Union for his generosity and kindness over the entire matter.

It is hoped to have one, or perhaps two, lectures sometime during the summer term. Particulars of the date, name of lecturer, and subject of lecture will be posted on the College notice boards as soon as a definite fixture has been made, and students who have not already paid their lecture subscription for the current year (1/- each) should do so to the Hon. Secretary of the Union as early as possible.

Past Students who wish to receive particulars and attend the lectures, and who have not yet paid their additional subscription, should send 1/- and two stamped addressed envelopes to the Hon. Secretary.

#### Meeting at Members' House.

A Party, at which nearly 100 Members were present, was given on Thursday evening, March 1st, at 92, Westbourne Terrace, Hyde Park, W., by invitation of Mr. and Mrs. Sydney C. Scott and the Hon. Secretary. The following programme of music was given :—

- 1.—SONATA for Violoncello and Piano in D ... .. *William Y. Hurlstone*  
MR. IVOR JAMES. MR. ANGUS MORRISON.

- 2.—SONGS (M.S.), from "Short Romantic Songs" (Set III.), for High Voice—

*Rupert Erlebach*  
a. Lovers' Lane  
b. Sound and Grace  
c. The half-moon westers low  
d. Sheep bells  
(First performance).

MISS DORIS MONTRAVE.

At the Piano : MR. MAURICE JACOBSON.

- 3.—VIOLONCELLO SOLOS ... a. *Elégie* ... .. *Fauré*  
b. ... .. *Marin Marais*  
c. *Mélodie* ... .. *Frank Bridge*  
d. *Air* ... .. *Dardria*  
e. *Bolero* ... .. *Rubio*

MR. IVOR JAMES.

At the Piano : MR. ANGUS MORRISON.

- 4.—PIANOFORTE SOLOS ... a. *Evocation* } ... .. *Albeniz*  
b. *El Puerto* } ... ..

MR. ANGUS MORRISON.

### Annual "At Home."

The Annual "At Home" will take place at the College on *Thursday Evening, June 21st, at 7.30.* Notices of this have already been sent to Members. It is, therefore, unnecessary to say more here, save that the Hon. Secretaries will be pleased to answer any enquiries which Members may wish to make.

MARION M. SCOTT, *Hon. Sec.*

### Mr. Walter de la Mare's Lecture.

"Magic casements" were opened to those fortunate people who were privileged to hear Mr. Walter de la Mare lecture in the Parry Room on Friday afternoon, March 16th. His subject was "Craftsmanship in Poetry," and proved a fascinating one from beginning to end. *The music in the sound of words* was the motive of his theme, and most delicately was it treated. From the nursery rhymes of our childhood up to the masterpieces of the great poets we were led as through an enchanted land, hearing and seeing things we had never heard or seen before.

The atmosphere of the Parry Room was particularly sympathetic, it seemed. One felt with what immense appreciation Sir Hubert would have listened to the lecturer, and how greatly the subject would have appealed to him.

In the centre of the front row of seats a chair had been left empty, and, towards the middle of the lecture, the writer had an increasingly strong feeling that Sir Hubert himself was sitting there. Another member of the audience shared this conviction. And may not this have been the case? The eternal beauty, to the Fount of which he has reached, is one and the same with the overflowings which refresh us who are yet on the journey.

M.Sz.S.

### Sing Cuccu.

There was the sound of an unsteady hand fumbling at the latch of the Abbot's cell.

"Come in, Brother!" quoth the Abbot of Reading.

An old man tottered into the room. His tonsured hair was lank and white, and he wore a round black skull cap. The Abbot was a tall man. He rose courteously, and taking the monk's hand, led him to an oak bench.

"What would you, Brother?" he asked.

"I am come to ask that one of the novices may do heavy penance," began the Prior querulously. "He hath insulted me and hath soiled his hands with works of the devil."

"What is his name that hath done this?"

"He is called John—John of Fornsete; he hath long legs and he cannot keep still when I teach him, and his hair is rough."

"And must he do penance for this?" asked the Abbot mildly.



"No, no, Father, I am not come to my tale yet. For a year I have essayed to teach him the elements of musick. I have not let one fault pass uncorrected. I have bound him with rules. I have passed on to him the learning which in my long life I have gathered. I have done all in my power to make him an obedient scholar; first, of dialectic, rhetoric and logic, and secondly of musick, geometry, and the other more advanced studies of our curriculum; and he hath answered my pains by insulting my old age. I will tell thee what befell."

"I am come straight from the Garth where I found him. It was the hour of recreation after the morning's study, when the youths may prepare their minds for fresh duties. As I came into the Garth I heard lusty singing; not the singing, Father, which we permit for the glory of God, but an undisciplined shouting. There were six who sang, and when I bid them be silent they took no heed, for they were all too intent in following the notes which John held to listen to the voice of their Prior. It was a veritable babel, for they were not even singing together like Christian men. At length when I had shaken John by the shoulder they were silent, but the young knave turneth about and saith to me: 'I am a poet as well as a singer, Father. I have writ a song in praise of the spring. I am weary of your Latin and your rules. My song is written in the good English tongue and it breaketh every rule it may'."

"I took his notes and have studied them. They are vulgar, they disregard my teaching, the words are ungodly and the whole is the work of the devil."

The old man's hand shook as he laid the noted page before the Abbot. "I pray thee to chastise the youth before he falleth further from grace," he said.

The Abbot looked at the ungodly words.

Sumer is icumen in,  
Lhude sing cuccu!  
Groweth sed and bloweth med  
And springth the wude nu—  
Sing cuccu!  
Awe bleteth after lomb  
Lhouth after calve cu;  
Bullæc sterteth, bucke verteth,  
Murie sing cuccu!  
Cuccu, cuccu, well singes thu, cuccu  
Ne swike thu naver nu.

"And I pray thee to burn this page, Father, that he may corrupt no more of the novices."

The Abbot turned to the old man.

"I will see to this thing," he said gently, "If John of Fornsete hath not reverenced thine age, he shall make thee amends. Let it not harass thee, Brother," and he led the Prior to the door of his cell.

The Abbot turned after he had closed the door and heard the slow steps of the old man grow fainter along the stones outside. He held the

manuscript in his hand and looked out of the narrow window. A green mist of tiny leaves hung over the shrubs in his garden below, and the birds sang. From the other side of the wall, where the Garth lay, he could hear the voices of John and his friends still humming the new tune.

"John of Fornsete doth understand the nature of musick and of the Spring more truly than doth his master," he said to himself.

MARGARET CHILTON.

### The Term's Opera.

The ambition of the College Opera Class has risen with the standard of its performances. This term two new ventures have been made, one into the grandest of grand operas, one into Wagnerian music-drama. Both offered striking contrasts in opera-technique to the regular Mozart-Humperdinck line of student-opera, and again to the original stage-productions in which the College has been establishing a style of its own. For the initial idea of both these last attempts, "Valkyrie" Act I., and three performances of "Orpheus," Mr. Waddington was bravely responsible, and, as usual, the foresight and enterprise of our *impresario* were well justified.

The first he conducted himself. Vocally and musically it was perhaps the best performance the Opera Theatre has witnessed, and the opera orchestra tackled the score to the best of its ability. More than this could neither be said nor expected of it. The difficulties of the task are universally recognised and the fact that a musical and thrilling performance resulted from their efforts makes criticism of actual orchestral deficiencies superfluous. This act alone out of Wagner's later works possesses individual completeness enough to warrant its separate performance. It deals with neither gods nor demigods, nor demands previous knowledge of the Nibelungenlied. It is simply an intensely romantic episode of peasant-life in the dark ages, with a *denouement* particular and satisfactory to itself. The lack of action but heightens the characterisation and reality of the drama; the slow-thinking, morose, suspicious, curious, inbred personality of the peasants, who, nevertheless, once roused to emotion, follow it with passionate obliviousness to all prudence and restraint; the stimulus latent in simple situations—sympathy quickening to love, surprise to jealousy, a touch of spring in the air to all human lyrical passion—these things and more are poignantly set forth for us in a perfectly intelligible little drama by the composer's technical mastery of musical resource.

This, by the bye, is for the benefit of those among us who expressed impatience with Wagner's slow, Teutonic stage-craft in this particular instance. Let them gird at Wotan's family disputes, at his Victorian righteous self-justifications, at Gurnemanz's moralisings, or at the municipal art-theories of Kothner and Co., but let them not hastily disparage that masterpiece of operatic and stage technique, "Valkyrie" Act I! It has musical form and dramatic form in the widest senses, character and atmosphere in the highest



degree, and it breaks the stock rules of the stage only the more clearly to realise these high aims. It may be said to achieve dramatic truth at the cost of dramatic effectiveness; exactly the reverse may be said of all the revue-methods and stage-"stunts" of the present day.

With "Orpheus" we are on very different ground. "Orpheus" is only a great opera when given a great performance. The idea, the story, the dignity of the whole, are immense. These antique myths have magic in them still, though all the centuries have set their styleless stamp on language, vocal idiom, colouring or *mise-en-scene*. Also it has superb musical moments. But for dramatic unity it depends entirely on two things, perfection of ensemble in the choral scenes and the personal dignity of the principals. The difficulties of production have always been enormous. The College "Orpheus" was the opera as it usually is, rather than as it *might* be; nor is it adverse criticism to say so, for the performance clearly showed a higher standard of student-opera than has hitherto been possible (the conductors were students this time), and enterprise was everywhere visible. And if the chorus lacked a consciousness of dramatic purpose here and there, their task was difficult, and the remarkable advance of including the element of ballet in a college production made it yet more so.

The lovely dresses made unusual colour-harmonies, and we cannot ever be too grateful to Mrs. Gotch and her assistants who toil so patiently and with such conspicuous success for the College stage. The scenery was at least miscellaneous, and underwent innumerable sunsets, thunderstorms, and sultry orientalisms begotten of amber bulbs. All this, like much of Gluck's music, belongs to its own historical period—so, we fear, did each interval tend to do, but this slight difficulty can soon be overcome, and if the standard of performance continues to rise as it has done lately there is a bright future for student-opera in England.

The Principal parts were taken as follows :—

"VALKYRIE," ACT I. (one performance).

Sieglinde	...	...	...	...	ODETTE DE FORAS.
Siegmund	...	...	...	...	ARCHIBALD WINTER.
Hunding	...	...	...	...	GAVIN GORDON-BROWN.

"ORPHEUS" (three performances).

Orpheus	...	...	...	...	{ CONSTANCE TAYLOR. NELLIE GRIFFITHS MILLCENT RUSSELL
Amor	...	...	...	...	{ DIANA LAMBERT MARJORIE BEAL
Euridice	...	...	...	...	OLIVE M. HIND.

Both plays were produced by Mr. Cairns James. "Valkyrie" was conducted by Mr. Waddington and "Orpheus" by Michael H Wilson and Stanford Robinson.

H. PROCTER-GREGG.



## R.C.M. Sports Club.

### Hockey.

The first half of the hockey season went well, the second half was spoilt by very bad weather, many matches had to be scratched or postponed, and the organisation of the Club—always a difficult matter—became almost impossible. However, out of its nine matches the 1st XI. succeeded in winning seven, one was drawn, and one, in which six substitutes were playing, lost. The 2nd XI. had not such good luck. There is a big difference in the standard of play of the two elevens. This is due in the first place to the smallness of the Club—smaller than ever this year through various casualties and misfortunes. When the 1st team had a match, there were not enough people left over to get up a good game for the members of the 2nd XI., who therefore had very little practice. Secondly, several members of the Club did not support the games with any keenness. This was very hard lines on those others who turned up regularly to games good and bad, and were ready to "sub" for all sorts of matches at very short notice. It is perhaps not sufficiently realised by all those who join the Hockey Club that they incur a very distinct obligation to play regularly in the practice games and matches, even occasionally to make small sacrifices in order to play. The extra keenness of those who do realise this obligation is a joy and a satisfaction to the hockey committee, but it does not make a full game, or prevent the 2nd XI. games from being spoilt.

The two matches against the Academy were easy victories. Our best fixture was the one against Somerville, played at Oxford. Somerville were not playing their four "Blues," so theirs was only an "A" team. The R.C.M. team was very pleased to find the Director was watching, and his presence inspired them to make the result a win by 7 - 3. It was an exciting game, but it must be admitted there might have been a greater display of hockey science on both sides. It will always be difficult for the R.C.M. hockey to become neat and scientific while it is played on a deplorably bad ground.

The Club this year became affiliated to the Southern Women's Hockey Association, and took in the "Hockey Field and Lacrosse." This paper was not always very intelligently used. The hockey people turned eagerly to see their own names in print in the match results, but often did not read the instructive articles on the science of hockey. Some never read the paper at all.

The Club was pleased to welcome a good number of new and useful members, among whom M. Bowlby, E. Gooden, R. Bourne, J. Hamilton, and H. Just got into the 1st XI. J. Lovegrove was an excellent captain of the 2nd XI., she will be much missed by the Club next year, and so will J. Birkbeck, who was always keen and energetic. E. Fotheringham, C. Osborne, and R. Hemingway played very well all the season.

ANGELA BULL.

### MATCH RESULTS.

1st XI.		2nd XI.
St. Mary's Training College	Won.	R.C.A. ... Drawn
R.A.M. (two fixtures) ...	Both Won	Froebel ... Lost
R.C.A. ...	Won	
King's College (two fixtures)	Lost & Won	
Guildhall School of Music ...	Won	
Froebel Educational Institute	Drawn	
Somerville, Oxford ...	Won	

### 1st XI. Team:—

White (Goal)			
Bowlby* (Right Back)		MacEldowney (Benson) (Left Back)	
Osborne* (Right Half)		Bourne (Centre Half)	Gooden (Left Half)
Vice-Captain Fotheringham* (Inside Right)		Captain Bull* (Centre Forward)	
Just (Buck) (Outside Right)		Hemingway* (Inside Left)	Hamilton (Outside Left)

\* Signifies Colours.



## The Term's Awards.

During the Easter Term (1923) the following awards were made:—

### Council Exhibitions (£65)—

Dalmaine, Cyril	(Violin)	£8
Dalmaine, J. B.	(Piano)	£5
Dean, John	(Singing)	£8
Luker, Ursula	(Cello)	£5
Pask, Rowland	(Piano)	£6
Powell, Janet	(Singing)	£10
Saunders, Eric	(Piano)	£7
Steventon, Bertha	(Singing)	£5
Stringer, Zoe	(Violin)	£6
Wilkinson, R. T.	(Singing)	£5

### Additional Award—

Coley, Frederick	(Organ)	£3
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### Charlotte Holmes Exhibition (£15)—

Carr, Bertha	(Singing)	£10
Smith, Neville G.	(Piano)	£5

## List of Dates, 1923—1924.

### A.R.C.M. EXAMINATION.

Last day for receiving application forms ... Sat., 30th June  
Examination begins ... .. Monday, 10th Sept.

### CHRISTMAS TERM, 1923.

* Entrance Examination	Wednesday	...	19th Sept.
* Term begins	Monday	...	24th Sept.
* Half Term begins	Monday	...	5th Nov.
* Term ends	Saturday	...	15th Dec.

### EASTER TERM, 1924.

Entrance Examination	Wednesday	...	9th Jan.
Term begins	Monday	...	14th Jan.
Half Term begins	Monday	...	25th Feb.
Term ends	Saturday	...	5th April

### MIDSUMMER TERM, 1924.

Entrance Examination	Wednesday	...	30th April
Term begins	Monday	...	5th May
Half Term begins	Monday	...	16th June
Term ends	Saturday	...	26th July

\* Revised Dates.



